

FAMILY GUY

"North By North Quahog"

Production #4ACX01

Written by

Seth MacFarlane

Directed by

Peter Shin

Created by

Seth MacFarlane

Executive Producers

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TABLE DRAFT

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“NORTH BY NORTH QUAHOG”

CAST LIST FOR #4ACX01:

PETER GRIFFIN.....	SETH MACFARLANE
LOIS GRIFFIN.....	ALEX BORSTEIN
CHRIS GRIFFIN.....	SETH GREEN
MEG GRIFFIN.....	MILA KUNIS
STEWIE GRIFFIN.....	SETH MACFARLANE
BRIAN GRIFFIN.....	SETH MACFARLANE
ANNOUNCER (V.O).....	DON LAFONTAINE
APOSTLE #1.....	SETH GREEN
APOSTLE #2.....	SETH MACFARLANE
BAD IDEA GUY.....	PHIL LAMARR
BOBA FETT.....	SETH MACFARLANE
BRITISH MAN.....	SETH MACFARLANE
BRITSIH WOMAN.....	ALEX BORSTEIN
CHORUS.....	TBD
CHRIS TUCKER.....	PHIL LAMARR
CLERK.....	ALEX BORSTEIN
CONCIERGE.....	CHRIS COX
CONGRESSMAN.....	WALLY WINGERT
CONGRESSMEN.....	TBD
CUSTOMER.....	MIKE HENRY
DEATH / VOICE.....	ADAM CAROLLA
DIANE.....	LORI ALAN
DICK CHENEY.....	RICK KUHLMAN
FLINT.....	BILL RATNER
FRONT DESK GUY.....	CHRIS COX
GOOD IDEA GUY.....	SETH GREEN
GORGEOUS WOMAN.....	ALEX BORSTEIN
HERBERT.....	MIKE HENRY
HOOKE.....	ALEX BORSTEIN
JAKE.....	SETH MACFARLANE
JESUS.....	ANDRE SOGLIUZZO
JOEY.....	SETH MACFARLANE
JULIA ROBERTS' TEETH.....	NICOLE SULLIVAN
KIDS.....	TBD
MEL GIBSON.....	ANDRE SOGLIUZZO
PRIEST.....	PHIL LAMARR
PRINCIPAL SLOAN.....	WALLY WINGERT
ROMAN SOLDIER.....	RICK KUHLMAN

SERGEANT.....DON LAFONTAINE
STACY.....NICOLE SULLIVAN
THUG #1.....KEVIN MICHAEL RICHARDSON
THUG #2.....KEVIN MICHAEL RICHARDSON
THUG #3.....ADAM CAROLLA
TICKET CLERK.....MIKE HENRY
TOM TUCKER.....SETH MACFARLANE
TREE.....MIKE HENRY
TRICIA.....ALEX BORSTEIN
TV ANNOUNCER (V.O.).....BILL RATNER
SKIP.....SETH GREEN

COLD OPEN

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

CHYRON: February, 2002.

PETER addresses the FAMILY.

PETER

Everyone, I've got bad news. We've been cancelled.

LOIS

Oh, no, Peter. How could they do that?

PETER

Well, unfortunately Lois, there's no more room on the schedule. We've just got to accept the fact that Fox has to make room for terrific shows like Dark Angel, Titus, Undeclared, Action, That 80's Show, Wonderfalls, Fastlane, Andy Richter Controls the Universe, Skin, Girls Club, Cracking Up, The Pitts, Firefly, Get Real, FreakyLinks, Wanda at Large, Costello, The Lone Gunmen, A Minute with Stan Hooper, Normal Ohio, Pasadena, Harsh Realm, Keen Eddie, The Street, American Embassy, Cedric the Entertainer, The Tick, Luis, and Greg the Bunny.

LOIS

Is there no hope, Peter?

PETER

Well, I suppose if all those shows go
down the tubes, we might have a shot.

END OF COLD OPEN

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Peter sits watching TV, eating from a bag of pretzels. He's watching "The Passion of The Christ." It's the scene where Jesus is getting scourged. Brian enters.

BRIAN

What are you watching, Peter?

PETER

Passion of the Christ. I tell you, I can't believe this guy's just lying there taking it. If it was me I would have done something about it.

EXT. ROMAN TORTURE YARD - DAY (CUTAWAY)

Peter (as Jesus) is getting lashed to death by a ROMAN SOLDIER.

PETER

Aaa! Aaa! Aaa!

He finally stands up and confronts his torturers.

PETER (CONT'D)

Hey, hey, hey. Stop it. Stop it.

ROMAN SOLDIER

Okay.

PETER

Okay?

ROMAN SOLDIER

Okay.

PETER

All right.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

Lois enters, carrying a very large shopping bag.

LOIS

Hi, boys.

PETER

(CAUGHT) I didn't have my hand down my pants.

LOIS

Good for you. (THEN) I just bought us some new sheets at Bed, Bath & Beyond.

PETER

I hope you stayed away from that "Beyond" section.

INT. BED, BATH & BEYOND - DAY (FLASHBACK)

Peter is walking through a Bed, Bath and Beyond, passing by shelves of household items. He steps through a doorway, and suddenly finds himself in...

EXT. BIZARRE 4TH-DIMENSIONAL ENVIRONMENT - DAY/NIGHT (FLASHBACK)

Peter **screams**, terrified, as he floats aimlessly amidst a void filled with mathematical equations, Da Vinci drawings of the body, etc. He floats toward a table stacked with coffee mugs.

PETER

Aaaaaaaaaaah! (THEN, PLEASED) Oh, here are the coffee mugs.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO PRESENT)

BRIAN

Why do you need new sheets?

LOIS

Peter's always eating in the bed.

PETER

Well, pardon my sarong, but I enjoy food, Lois.

LOIS

Yes, I can see that from the way you
stare at the roast beef down at
Cleveland's Deli.

INT. CLEVELAND'S DELI - DAY (FLASHBACK)

Peter and Lois stand at the deli counter. Peter is staring
lustfully at the sliced roast beef behind the glass.

PETER

(TO ROAST BEEF) I want you inside me.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. PETER & LOIS' BEDROOM - SAME

Lois and Peter lie in bed, reading.

PETER

Oh, my god. (TURNS A PAGE) Oh, my god.
(TURNS A PAGE) Oh, my god! (TURNS A
PAGE) This whole thing is fulla words!

LOIS

Honey, what do you say we christen
these new sheets, huh?

PETER

You are on.

Peter **farts**.

LOIS

(SMILING COYLY) That's not quite what
I meant, honey.

PETER

(SMILING BACK SEXILY) Why, Lois
Griffin, you naughty girl.

LOIS

(GIGGLING) That's me.

PETER

(STILL SEXILY) You dirty hustler.

LOIS

(GIGGLES AGAIN)

PETER

(STILL SEXILY) You filthy, stinky prostitute.

LOIS

(LESSER GIGGLE) Okay, I get it.

PETER

(STILL SEXILY) You foul, venereal disease-carrying, crab-infested, street-walking whore.

LOIS

All right, that's enough.

Peter and Lois smile at each other as she shuts off the light.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT (A LITTLE LATER)

We can hear the **rhythmic creaking** of Peter and Lois' bed.

INT. MEG'S ROOM - SAME

Meg covers her ears with a grossed-out expression on her face as the **creaking** continues.

INT. CHRIS' ROOM - SAME

Chris lies in bed, looking up at the ceiling, with a scared and confused look as the **creaking** continues. ZIP PAN over to Chris' closet, where the EVIL MONKEY is peering halfway out, listening curiously.

INT. STEWIE'S ROOM - SAME

Stewie is asleep. The **creaking** continues. A **dream bubble** appears above Stewie's head.

In his dream, the creaking is the creaking of his rocking chair as he sits on the porch of a Southern plantation. He sips a Mint Julep.

STEWIE

It's good to have land.

INT. PETER & LOIS' BEDROOM - SAME

The room is very dark, and we can just see the shapes of Peter and Lois moving around underneath the bedsheets. They both **moan** lustfully, until...

LOIS (V.O.)

Oh! Oh! Oh, George!

There is silence. Suddenly, Peter jumps out of bed and turns on the light, pulling on his bathrobe.

PETER

George?! Who the hell is George?!

LOIS

(SHEEPISHLY) George Clooney?

PETER

Wha--?! Lois, you know my rule! You are only allowed to sleep with three people besides me: Gene Simmons, John Schneider, or Boba Fett!

ANGLE ON the window, where BOBA FETT peeks in.

BOBA FETT

All right! Goodbye, virginity!

He jumps O.S.

LOIS

No, Peter, I'm not sleeping with George Clooney. I was just... fantasizing.

PETER

Our sex is so dull for you that you
gotta fantasize about George Clooney?!

LOIS

(BEAT) Sometimes it's so dull, I
fantasize about George Carlin. Come
on, honey, you must feel it, too.
Things have become a little... stale.
Haven't you noticed your imagination
working a little harder lately?

PETER

(BEAT, AS HE SITS ON THE BED) Yes,
Meredith Baxter Birney.

LOIS

It's like the spark has gone out of
our marriage. (REMEMBERING) I mean,
our honeymoon? Ah, so much rug burn.

PETER

Yeah. (PAUSE) Wait a second, Lois! I
think I'm gettin' an idea!

FAST ZOOM IN to Peter's head.

INT. PETER'S BRAIN - CONTINUOUS

Two desks are placed next to each other: one is labeled "GOOD IDEAS," while the other is labeled "BAD IDEAS." The "BAD IDEAS" desk is manned by a well-dressed, hard-working, clearly organized businessman. A disheveled-looking employee approaches the "GOOD IDEAS" desk and sits.

BAD IDEA GUY

Well, look who finally decides to come
to work.

GOOD IDEA GUY

Sorry, man. I was out with this great girl all night.

BAD IDEA GUY

Ooh, details.

GOOD IDEA GUY

Nah, I don't wanna jinx it.

There is a beat as they both get back to work.

GOOD IDEA GUY (CONT'D)

(SUDDENLY CAVING IN EXCITEDLY) Okay, you know Beth down in semen?

BAD IDEA GUY

Aw, choice!

ZOOM BACK OUT to:

INT. PETER & LOIS' BEDROOM - CONTINUOUS

PETER

I got it! Lois, you and I are goin' on a second honeymoon!

LOIS

(GASPS EXCITEDLY) Peter, that's a wonderful idea! Ah, I'm not going to sit right for days!

PETER

Yep. Aren't you glad I'm the smart one?

Peter takes off his robe, and prepares to get back into bed. We see that he's wearing a T-shirt that looks about eight sizes too small for him.

LOIS

Peter, that shirt is way too small.

PETER

Silly Lois. It's not small, it's just
really far away. It's called
"perspective." Good-night, honey.

Peter kisses her, then falls back into bed.

EXT. GRIFFINS' HOUSE - DAY

Peter and Lois are finishing packing their stuff into the car. The kids and Brian stand outside with them.

LOIS

Well, that's everything. Now,
remember, kids, Brian is in charge
while your father and I are out at
Cape Cod.

CHRIS

Oh, I thought Herbert was gonna baby-
sit.

PAN OVER TO HERBERT, who holds a scrub brush.

HERBERT

Who's gonna bathe the kids?

BRIAN

Look, everything'll be fine. You guys
have a good time.

INT. GRIFFINS' CAR - CONTINUOUS

Lois and Peter get in.

LOIS

Well, off we go.

PETER

(COYLY) Y'know, there's someone in this car who's very excited about us bein' alone together.

LOIS

(SMILING COYLY) Who's that?

PETER

You! You look totally psyched!
C'mon, let's get goin'.

The car pulls away.

EXT. GRIFFINS' HOUSE - CONTINUOUS

STEWIE

(TO BRIAN) I say, we should have a raging house party. Do you know any light-skinned black fellows? We don't want it to get too out of hand.

EXT./ESTAB GRIFFINS' HOUSE - NIGHT

INT. LIVING ROOM - SAME

Brian sits reading "Dude Where's My Country?" as Stewie enters from the kitchen, dragging RUPERT.

STEWIE

You know, Brian, if I choose to make stool in my pants right now, you're the only one here to change me. Isn't that interesting? Is it coming? Is it coming right now? There's no way to tell, is there? One thing's for certain. It gets awfully messy in there.

Brian **hits** him.

STEWIE (CONT'D)

Aaa! I wasn't serious! (TO RUPERT)

What are you laughing at, Rupert?

Stewie hits Rupert. Meg runs into the room, yelling. She is being chased by Chris, who holds his finger out.

MEG

Chris, cut it out!! Brian, Chris just picked his nose, and he keeps touching me with his finger!

CHRIS

I'm trying to share something of myself with you!

BRIAN

Listen, you guys, Lois put me in charge, and I am telling you both to knock it off.

They don't listen.

MEG

Aaaa! Stop it!

CHRIS

Why do you always put a wall between us?!

Chris chases Meg out of the room.

BRIAN

I swear to god, these kids are gonna make me put a bullet through my head. I don't know what I'm going to do.

STEWIE

Well, you're going about this all wrong. You've got to get inside their adolescent skulls.

BRIAN

You're a lot closer to their age than I am. Maybe you could help me.

STEWIE

Now why on earth would I want to do that?

BRIAN

Because if you don't, I'll tell Peter and Lois about the time you tried to sneak into that adult cinema.

EXT. XXX CINEMA - NIGHT (FLASHBACK)

ANGLE ON the TICKET CLERK, who addresses somebody off-camera.

TICKET CLERK

Can I help you?

ANGLE ON Stewie, who stands on stilts with shoes at the bottom, and wears a long overcoat to hide them. He wears a fedora and a very obviously fake moustache.

STEWIE

(FAKE LOW VOICE) Um... yes, one adult for "Lawrence of a Labia", please.

TICKET CLERK

(A BIT WEIRDED OUT) O...kay.

A beat.

STEWIE

So... um... how about all the hair we
grown men have around our penises? Is
that something?

The Ticket Clerk just stares blankly at him.

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

STEWIE

Oh, very well, dog. I'll help you
rein in the little ones. But, I warn
you, I am not afraid to spank.

EXT. RURAL NEW ENGLAND ROAD - EVENING

Peter and Lois drive along.

INT. GRIFFINS' CAR - SAME

Peter drives. Lois is fast asleep in the passenger's seat.
Peter glances over at her.

PETER

Lois?

She remains asleep.

PETER (CONT'D)

Hey, Lois, honey?

No response.

PETER (CONT'D)

Sweetheart?

No response. There's a beat, and then Peter deliberately
swerves the car to the right, hard. Lois is thrown against
the passenger's side window, her face slamming into it with a
hard **THWACK**.

LOIS

AAAA! (CLUTCHING HER NOSE IN PAIN) Oh,
god!

PETER

I'm sorry, honey, but could you hand me the pretzels?

LOIS

(HANDING HIM THE BAG) (SIGH) Here.

(LOOKING OUT FRONT WINDOW) Where are we?

PETER

(EATING A PRETZEL) About two hours from Cape Cod's most luxurious bed and breakfast.

LOIS

Oh, Peter, this is going to be wonderful. I'm so excited I just want to put my diaphragm in now.

PETER

Relax, honey. There'll be plenty of time for that later. Why don't you go back to sleep? I'll wake you up when we get there.

LOIS

Okay.

Lois closes her eyes. Peter continues watching the road for a moment, and then he glances down at something next to him.

ANGLE ON a "Jughead" comic book lying on the seat. Peter smiles, and picks it up.

This next sequence is shot entirely from Peter's P.O.V.:

PETER'S P.O.V. -- We see his hands on the steering wheel, and the road moving beyond the windshield. Then, the "Jughead" comic book is slowly raised into frame, obscuring our (Peter's) view of the road.

We see a panel in which Jughead smacks his lips as he carries a plate stacked with about fifteen hamburgers.

PETER (V.O.)

(SOFTLY, TO HIMSELF) Hehe. Look at all those hamburgers. You can't eat all those hamburgers, Jughead.

(SUDDENLY LOWERING COMIC BOOK) Oh, geez!

The car has swerved slightly off the side of the road, but Peter quickly steers it back. There's a beat, and then the comic book slowly rises into frame, once again obscuring the road. On this panel, Jughead has started eating the burgers.

PETER (CONT'D)

(SOFTLY, TO HIMSELF) Ah! He's gonna do it! Oh, he's so ridiculous. You hear me, Jughead? You're a ridiculous man. You're-- (SUDDENLY LOWERING COMIC BOOK) Whoa!!

Once again, the car has swerved, this time off the other side of the road. Again, Peter quickly steers it back. There's a beat, and then the comic book rises slowly back into frame, obscuring the road. This time, we see an ad for X-ray glasses.

PETER (CONT'D)

(SOFTLY, TO HIMSELF) Aw, no way! Sweeeeet. Ooh, I wonder if they work on TV women. Oh, Jane Pauley, Peter Griffin's gonna see your nipples. Hehehe-- (SUDDENLY LOWERING COMIC BOOK) Oh, geez!

This time, it's too late. The comic book lowers just in time to see the car heading straight for a tree at breakneck speed.

ANGLE ON Peter.

PETER (CONT'D)

AAAAAAAAAAAAAAAAAAAAA!

OUTSIDE ANGLE: The car **slams** right into the tree. The front end is just about totaled.

INT. GRIFFINS' CAR - CONTINUOUS

Lois is now awake.

LOIS

Peter!! What the hell happened?!

PETER

Uh, Lois, it's the craziest thing.

That tree just jumped right in front
of the car.

Angle on the TREE, which has a mouth.

TREE

(ANNOYED, EFFEMINATE SIGH) Oh, that is
such B.S. If you think about it, you
would know that I have roots.

END OF ACT ONE

ACT TWO

EXT./ESTAB. TRUCK STOP/MOTEL - DAY

The totaled car is parked out front, amidst other trucks and cars.

INT. PETER AND LOIS' ROOM - SAME

Peter and Lois enter the room. It's a disgusting, filthy hole with only a dirty mattress on the floor, and a single bulb hanging from the ceiling.

LOIS

Dear god, this is where we're
sleeping?

PETER

Aw, c'mon, Lois, they said they'd have
the car fixed by tomorrow, and then
our second honeymoon's back on track.
Besides, one night won't be so bad.

LOIS

Peter, there's a hooker on the bed!
The HOOKER sits up.

HOOKER

Hi!

PETER

Stand perfectly still, Lois. Their
vision is based on movement.

Lois and Peter hold perfectly still.

HOOKER

(AFTER A BEAT) Where'd you go?

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. SITCOM SET - DAY (ON TV)

TV ANNOUNCER (V.O.)

(UNENTHUSIASTIC) And now back to
"Joey."

JOEY sits alone on the couch, calling O.S.

JOEY

Hey, sis, did you mail that letter?
Because, that was our insurance. Or
was it the angry letter I wrote to my
boss that I didn't want you to send?
(LONG PAUSE) Remember Phoebe? She was
so loopy. (LONG PAUSE) And Rachel.
Funny. And her and Ross. (THEN BREAKS
DOWN, SOBBING) I miss them so much!
This is hard!

Joey begins to **sob uncontrollably**.

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

MEG

Turn it, Chris, I wanna watch "8
Simple Rules".

CHRIS

No way. That show sucks since they
killed off John Ritter.

MEG

That's harsh.

CHRIS

Ah, he woulda loved it.

Meg grabs the remote. They wrestle for it.

MEG/CHRIS

Change the channel! / Give me that! /

Let go! / (Etc.)

Stewie and Brian walk in and face the sofa.

STEWIE

Now, remember, we're the grown-ups.

BRIAN

All right, here goes. (TO KIDS) Okay,
it's time for you kids to settle down.

CHRIS

Get lost, Brian!

STEWIE

Hey! Don't you talk back to your dog!

(TO BRIAN) Raise your voice to them.

Chris and Meg continue to fight.

BRIAN

HEY!! KNOCK IT OFF!!

Chris and Meg stop fighting. Stewie gives Brian a thumbs up.

BRIAN (CONT'D)

Look, you kids are obviously in need
of some type of activity, so, um...
what do you say we read a book or
something, huh? Stewie, what does
Peter have in his bookshelf?

Stewie walks over to a sparsely populated bookshelf.

STEWIE

Ah... two "Garfield" books, and the
novelization of the movie
"Caddyshack".

FLIP TO:

INT. LIVING ROOM - A LITTLE LATER

Brian sits in the easy chair reading to the kids. Stewie
sits with them.

BRIAN

(READING) "Ma-na-na-na-na-na," said
Ty, sinking yet another ball. Danny
chuckled, recognizing the sound from
the popular television series "The Six
Million Dollar Man". "Ma-na-na-na-na-
na." This time, Danny noted, Ty was
holding the club as if it were a cue
stick. *Surely he's mad*, Danny
thought. Yet, the ball-- oh, hang on.

Brian is interrupted by the **phone ringing**. He goes to answer it.

MEG

(SIGH OF RELIEF) Thank god.

STEWIE

I say, Chris, what the devil is that
in your ear? (STEWIE REACHES FOR
CHRIS'S EAR) What in the world could
it be -- Oh! (PULLING OUT A PIECE OF
CANDY) It's a Werther's Original! How
do you like that? You secrete candy!

He puts it on Chris' lap. Chris **laughs** gleefully as he eats
the candy. Stewie walks over to Brian.

BRIAN

Okay, I'll be there. (HANGS UP PHONE AND TURNS TO STEWIE) Peter and Lois were supposed to chaperone Chris' school dance tomorrow night. So, it looks like we're stuck with the job. It'll give me a chance to break in my new Prius.

STEWIE

A dance?! Oh, how fun! I say, do you think I could pull off that "bed head" look with my seven hairs? (MUSSES HIS "HAIR") There. Aren't I cool? I'm a fellow who just doesn't care.

EXT. TRUCK STOP/SERVICE STATION - MORNING

Peter and Lois' car has been repaired. The grizzled FRONT DESK GUY hands them the keys.

FRONT DESK GUY

Here ya go. Total repair charge is nine-hundred dollars. Oh, and an extra three dollars for the room.

Peter and Lois **gasp** simultaneously.

PETER

That's outrageous! (THEN) And a good deal.

INT. TRUCK STOP DINER - SHORTLY AFTER

Peter and Lois sit at the counter.

PETER

I can't believe it. That was all the money we had for this trip.

LOIS

Look, Peter, this second honeymoon was a nice thought, but maybe we should just go home.

Peter **sighs**, then looks up at a TV mounted on the diner wall.

INT. NEWSROOM - DAY (ON TV)

TOM and DIANE sit at the news desk.

TOM

Coming up, handsome moustachioed man recaps news in pleasing baritone. Stay tuned for this... and more.

DIANE

But first, Asian reporter Tricia Takanawa is on hand for the opening of Manhattan's newest luxury hotel.

EXT. Highbrow New York Street - Day (ON TV)

TRICIA TAKANAWA stands in front of a ritzy-looking hotel. It's a red carpet scene. Stretch limos pull up depositing people dressed to the nines.

TRICIA

Diane, I'm standing outside The Park Avenue Westin because they don't allow Asians inside. Even so, who could resist this kind of luxury?

(MORE)

TRICIA (CONT'D)

Complete with five-star restaurant and full-release spa, this spectacular establishment is already attracting such names as Jack Nicholson, Steven Spielberg, and Mickey Rourke, who works in the kitchen. And Christianity enthusiast Mel Gibson is so taken with the Westin, he even has a room on permanent reserve.

INT. TRUCK STOP DINER - DAY (BACK TO SCENE)

ANGLE ON Peter. His eyes light up as he gets an idea.

PETER

Lois, I got an idea! Come on!

He grabs a surprised Lois and bolts off-screen.

ANGLE ON TV.

EXT. Highbrow New York Street - Day (on TV)

TRICIA

And right now, we're in for a treat. Behind me, a rare solo appearance by Julia Roberts' teeth, which almost never venture out without the rest of her body.

JULIA ROBERTS' TEETH hop across the carpeted walkway and into the hotel.

EXT./ESTAB BUDDY CIANCI JR. HIGH - EVENING

INT. AUDITORIUM - SAME

The place is decorated for the school dance, which is in full swing. EIGHTH GRADERS mingle and dance awkwardly to the music.

ANGLE ON Brian and Stewie, who stand dressed in coats and ties, chaperoning.

STEWIE

Ah, how I envy them, dog. They've got their whole lives ahead of them.

BRIAN

(LOOKING O.S.) Oh, man, look at that kid. That is one ugly eighth-grader.

ZIP PAN over to Herbert, who is wearing a baseball cap and letter jacket, and stands with his walker. He's talking with two other boys.

HERBERT

You don't want to hurt yourself dancin'. Make sure you stretch out those creamy hamstrings.

BACK ON Brian and Stewie.

BRIAN

Hey, I thought you were going to keep an eye on Chris. Where is he?

STEWIE

Oh, I'm sure he's not getting into any trouble. You've really got to learn to cut the cord, Brian. Ooh, I love this song. It was playing when I had my first thumb-suck.

Stewie dances backward away from Brian.

INT. BOYS' BATHROOM - CONTINUOUS

Chris stands with three other boys, SKIP, MIKEY and Tom Tucker's upside-down-faced son, JAKE, who holds a liquor bottle.

SKIP

C'mon, Chris. It's just vodka. Jake swiped it from his dad's liquor cabinet.

JAKE

Yeah. See, it's good.

Jake hands the bottle to Skip, who puts it in Jake's mouth for him (which is on his forehead). Jake takes a swallow, then Skip removes the bottle.

CHRIS

Well, okay, maybe just one sip...

Chris raises the bottle to his lips, and takes a swig. At that moment, the door swings open, and PRINCIPAL SLOAN walks in. The other three kids gasp, and run out the door, past him.

PRINCIPAL SLOAN

(FURIOUS) Christopher Griffin! Is that alcohol?!

CHRIS

Uh... no.

PRINCIPAL SLOAN

Oh.

Principal Sloan exits. There is a beat. Then, he re-enters.

PRINCIPAL SLOAN (CONT'D)

Wait a minute, I should double-check.
You could be lying.

He takes the bottle, and looks at the label.

PRINCIPAL SLOAN (CONT'D)

Mister, you're in serious trouble!

FLINT from the G.I. Joe cartoon series walks in.

FLINT

He's absolutely right, kids. Because when you drink, nobody wins. In fact, last year alone there were over 27,000 deaths from chronic liver disease as a result of alcohol abuse.

KIDS

Now we know.

FLINT

And knowing is half the battle.

Flint winks and gives the camera a thumbs-up as a male chorus sings:

CHORUS

G.I. JOE!

Flint and the kids laugh as the music finishes.

EXT./ESTAB. PARK AVENUE WESTIN HOTEL - EVENING

INT. PARK AVENUE WESTIN HOTEL - SAME

Peter and Lois enter the lobby. It's an incredibly ritzy establishment, clearly far beyond the Griffins' means.

LOIS

Peter, what are we doing here? We
can't afford this!

PETER

Lois, you deserve the best second
honeymoon that money can buy. And
you're gonna get it. Now, just let me
do the talkin'.

Peter pulls his shirt up so that half his face is covered by the collar. He also dons a baseball cap with the name "Mel Gibson" printed on it, as well as a pair of sunglasses. He and Lois approach the front desk, where the CONCIERGE stands.

PETER (CONT'D)

Excuse me. I'm Mel Gibson, here for
the key to my specially reserved room.

CONCIERGE

(SKEPTICAL) You're Mel Gibson?

PETER

Yes. I've put on a few pounds for my next role. I play Peter Griffin, a heroic warrior who defied the English to free England from the English.

CONCIERGE

Oh wow, that sounds great! I can't wait to see it, Mel Gibson!

PETER

Yeah, me too, me too. Calm down, spaz.

CONCIERGE

Please, let me show you to your room!

INT. MEL GIBSON'S ROOM - SHORTLY AFTER

The Concierge opens the door, and lets them in. The room is nothing short of palatial. The square footage alone is massive. There's a giant screen TV, fireplace, jacuzzi in the room with a waterfall flowing into it, etc.

LOIS

Oh my god, this is beautiful.

PETER

Hey, where's the john? I gotta take a wicked leak.

CONCIERGE

(EAGER TO PLEASE) Oh, let me do that for you, Mr. Gibson.

The Concierge hurries into the bathroom, and closes the door. We hear the sound of his **urinating**. Peter and Lois wait for him to finish. After a few moments he emerges. Peter hands him his tip.

PETER

Thank you very much.

EXT. QUAHOG STREET - NIGHT

Brian and Stewie drive Chris home in Brian's car.

INT. BRIAN'S CAR - SAME

Brian drives and Stewie sits in the passenger's seat. They both have the look of extremely upset parents. Chris sulks in the back.

BRIAN

(SHAKING HEAD IN DISGUST) Busted for alcohol in the boys' room. Chris, Stewie and I are very disappointed in you.

STEWIE

Yes, you screwed up big time tonight, mister.

BRIAN

Big time.

STEWIE

Did you think you were cool? (BEAT)
Did you think you were grown up?
(BEAT) Hm?

CHRIS

I didn't actually drink any of it.
Besides, Jake Tucker gave it to me.

STEWIE

Well, we are going to have a talk with Jake's parents tomorrow after my burping.

BRIAN

And in the meantime, you're grounded, Chris.

CHRIS

Oh, c'mon, that sucks--

STEWIE

(WHIRLING AROUND TO FACE CHRIS) Ah!

Don't you smart off, young man!

CHRIS

But this is bull--

STEWIE

Ah! One... Two...

Chris sits back, hard, sulking with his arms folded across his chest.

STEWIE (CONT'D)

You're damn right.

EXT./ESTAB PARK AVENUE WESTIN HOTEL - NIGHT

INT. MEL GIBSON'S ROOM - SAME

Peter lies on the bed in his underwear, flipping channels on the remote. Lois emerges from the bathroom.

LOIS

Peter, the toilet paper is made of money.

PETER

Yeah, and look at this. They even got some of that high-class British porn.

INT. AN ENGLISH-STYLE BEDROOM - NIGHT (ON TV)

A BRITISH MAN and a BRITISH WOMAN are in bed making love. We see only their heads, the rest of their bodies are under the covers.

BRITISH MAN

Almost. Almost. Almost. There we are.

BRITISH WOMAN

Well done.

BRITISH MAN

Now, it's off to the races.

BRITISH WOMAN

Pick up some marmalade on your way home.

BRITISH MAN

Will do.

INT. MEL GIBSON'S ROOM - NIGHT (BACK TO SCENE)

ANGLE ON Peter and Lois, as she lies on the bed next to him.

LOIS

Peter, this is all wonderful, but it just seems wrong. What if the real Mel Gibson shows up?

PETER

That's the risk factor, Lois. Come on, this is exactly the kind of excitement we've been needing.

LOIS

(SMILES RELUCTANTLY) I guess you're right.

EXT./ESTAB PARK AVENUE WESTIN HOTEL - NIGHT (A LITTLE LATER)

INT. MEL GIBSON'S ROOM - SAME

The lights are off. We can't see a thing, but we can hear the sounds of Peter and Lois' lovemaking. They both **moan** lustfully, until...

LOIS (V.O.)

Oh! OH! OH, MEL!

PETER (V.O.)

That's right. I'm Mel Gibson.

LOIS (V.O.)

Shush.

PETER

(WHISPERING) I'm Mel Gibson.

LOIS (V.O.)

Peter, shut up.

Peter suddenly switches the light on, and leaps out of bed, covering his breasts.

PETER

Wait a minute! You were fantasizing about the actual Mel Gibson!

LOIS

(EMBARRASSED) It's not my fault. It wasn't my idea to get into his bed. With his sheets.

She smells the sheets.

PETER

You... you don't find me attractive anymore. This whole second honeymoon was a waste of time. We might as well just go home.

LOIS

Peter--

PETER

I need to be alone.

The Concierge enters.

CONCIERGE

Sir, let me do that for you.

The concierge storms into the bathroom and slams the door. We hear **hysterical sobbing**. Peter looks over at Lois.

PETER

See what you've done?

EXT./ESTAB GRIFFINS' HOUSE - NIGHT

INT. PETER & LOIS' BEDROOM - SAME

Stewie and Brian lie next to each other. They both wear bifocals. Brian reads, and Stewie does needlepoint that says "Die Lois".

STEWIE

Do you think we were too hard on Chris tonight?

BRIAN

What? God, no. No. No. No, I don't think so. Do you?

STEWIE

Oh, no, I just always feel badly when we have to be strict. (BEAT) Oh, by the way, the Petersons' dog and baby invited us to play Scattegories this Sunday.

EXT./ESTAB. PARK AVENUE WESTIN HOTEL - MORNING

INT. MEL GIBSON'S ROOM - SAME

Peter and Lois pack their suitcases.

LOIS

I'm sorry for everything that's happened, Peter. I guess I'm going through a phase right now where I'm only attracted to handsome men.

PETER

Well, what are we supposed to do, Lois?

(MORE)

PETER (CONT'D)

Just admit that there's no excitement
left in our marriage, go home, and
spend the rest of our lives looking at
each other across the breakfast table,
talking about how much we both like
Total?

LOIS

Ooh, I love Total.

PETER

Ooh, actually, so do I. And, it's
healthy for us, too -- Oh my god,
it's startin' already!

LOIS

Hey, I know what might help. (BEAT)
Let's loot Mel Gibson's room. I'll
get the towels and soap.

PETER

Now you're talkin'.

Lois runs into the bathroom. Peter begins to go through
drawers.

PETER (CONT'D)

Hey, Lois, there's a Bible in here!
This thing must be worth a fortune now
that Jesus is dead.

Peter reaches for the Bible. But when he pulls on it, we see
it's attached to a metal rod which activates a switch
somewhere under the table. All of a sudden, the wall
rotates, revealing a private screening room with a few rows
of seats, a projector, and a screen. There's a film reel on
the projector.

INT. SCREENING ROOM - CONTINUOUS

LOIS

Wow, his own personal screening room.

PETER

What's this?

Peter turns the projector on. On the screen, we see the "3, 2, 1" countdown. A chyron appears reading:

ANNOUNCER (V.O.)

In the year thirty-five A.D...

EXT. CAVE - DAY (ON SCREEN)

A small group of APOSTLES move aside the large boulder that covers the entrance to Jesus' tomb. The inside is empty.

APOSTLE #1

The Messiah. He's gone!

APOSTLE #2

Where did he go?

EXT. WHITE BACKGROUND - DAY (ON SCREEN)

Suddenly, Jesus' face slides into frame in EXTREME CLOSE-UP as a **rock 'n roll music cue** begins. Jesus puts on a pair of sunglasses and we **PULL OUT FAST** revealing that he's driving a convertible at breakneck speed. CHRIS TUCKER is in the passenger seat.

JESUS' P.O.V. -- The car is headed straight for a giant rig.

JESUS

Hang on!

CHRIS TUCKER

Man, you crazy, Jesus! You crazy!

JESUS

That's what my ex-wife said.

CHRIS TUCKER

For the son of god, you sure are a son
of a--

JESUS/CHRIS TUCKER

Whoooooooooooooooooah!

A cop car pulls into frame in front of them. They jump it, crashing straight through the back of the rig and right out the other side, as the rig explodes.

ANNOUNCER (V.O.)

Chris Tucker and Jim (MISPRONOUNCING)

Ca-Caviz-Caviziel? Is that it? The
guy from the first one. All right.

Moving on. Passion of The Christ 2:
Crucify This.

INT. POLICE STATION - DAY (ON SCREEN)

Jesus, wearing nothing but his swaddling cloth, stands facing his SERGEANT.

SERGEANT

Christ, you got a new partner.

We hear a **record scratch** as we CUT TO Chris Tucker in the doorway.

CHRIS TUCKER

Yo, I'm the one from the hood, but
he's the one who ain't got no shoes.

EXT. SEAFOOD RESTAURANT - NIGHT (ON SCREEN)

We see a slow-motion shot of Jesus leaping through the air **firing** two handguns, as a giant aquarium **shatters** behind him.

EXT. WAREHOUSE - DAY (ON SCREEN)

Jesus and Chris Tucker are crouched behind some oil barrels. Jesus hands Chris Tucker a gun.

JESUS

You know how to use one of these?

Chris Tucker pulls out a huge joint.

CHRIS TUCKER

You know how to use one of these?

EXT. OFFICE BUILDING - DAY (ON SCREEN)

Jesus and Chris Tucker dive for cover as a building **explodes** behind them.

INT. PRECINCT - DAY (ON SCREEN)

A GORGEOUS DENISE RICHARDS-TYPE dressed in a cleavage-exposing top addresses someone off-screen.

GORGEOUS WOMAN

Which one of you is Jesus?

OPPOSITE ANGLE ON Jesus and Chris Tucker, who both raise their hands simultaneously.

JESUS/CHRIS TUCKER

I am.

Some light comes shining through the hole in Jesus' palm.

CUT TO:

Against the background of an explosion, the words "This July" appear on screen.

INT. SCREENING ROOM - DAY (BACK TO SCENE)

Peter shuts off the projector and picks up a film can sitting next to it marked "Passion of the Christ 2, master copy".

PETER

Passion of the Christ 2? Aw man,
that's all we need is another Mel
Gibson Jesus movie. I am gonna hate
sitting through this in the theatre
and then on DVD. Of course, if
something were to happen to it, I
wouldn't have to.

LOIS

Peter, what are you saying?

PETER

I'm saying, we have the chance here to spare the world another two hours and seven minutes of torture. Lois, let's get rid of this thing for Christ's sake, for Christ's sake.

Peter and Lois hurry off-screen.

EXT./ESTAB. PARK AVENUE WESTIN HOTEL - NEXT MORNING

INT. HOTEL LOBBY - SAME

TWO PRIESTS enter the lobby, and approach the front desk.

PRIEST

Pardon me, we work for Mel Gibson. It seems he left something very valuable in his room and we're here to retrieve it.

CONCIERGE

(CONFUSED) Mr. Gibson just checked out a moment ago. There he goes now.

The two priests turn and see Peter and Lois walking briskly out of the hotel with their bags and the film can. Peter turns, and they lock eyes. The two priests immediately run toward them.

PETER

Uh-oh, Lois, those must be Gibson's
God goons! Run!!

Peter and Lois take off with the two priests in hot pursuit. The two priests pull their crucifixes from their necks and throw them like Chinese stars. The crucifixes **stick** into the wall just missing Peter and Lois as they run out the door.

ANGLE ON the front desk. Julia Roberts' teeth hop up to the counter.

JULIA ROBERTS' TEETH

Could you have some drinks sent up to
my room? Helen Hunt's forehead is
coming by.

END OF ACT TWO

ACT THREE

EXT. NEW YORK CITY STREETS - DAY

The Griffins' car races through the streets of New York, followed closely by a black sedan.

ANGLE ON the sedan. It's driven by the two priests from the hotel. There is a bobbing head Jesus on the dashboard.

INT. GRIFFINS' CAR - CONTINUOUS

PETER'S P.O.V. -- We see a shopping mall up ahead.

LOIS

They're gaining on us! Oh, we never
shoulda stolen the film!

PETER

Don't worry, Lois. I think I know how
to lose 'em.

INT. SHOPPING MALL TOY STORE - DAY

A male CUSTOMER holding a Kermit doll talks to a female CLERK.

CLERK

Will there be anything else?

CUSTOMER

Yes, do you have a Miss Piggy?

Suddenly, the Griffins' car **crashes** through the side wall, completely destroying shelves and shelves of toys. It is immediately followed by the black sedan. The **Blues Brothers** theme starts playing (as in the shopping mall scene from that movie).

INT. GRIFFINS' CAR - CONTINUOUS

Lois clutches the seat in terror.

LOIS

Peter, what the hell are you doing?!!

PETER

Lois, trust me. How many times have I
done this before?

LOIS

All right. But be careful.

INT. MALL - CONTINUOUS

The two cars race down the center aisle of the mall, cutting a tremendous swath of destruction. Tons of people **scream** and run to get out of the way.

INT. GRIFFINS' CAR - CONTINUOUS

PETER

(LOOKING O.S.) The new Oldsmobiles are
in early this year.

LOIS

Oh, look at that.

INT. MALL - CONTINUOUS

The two priests in the sedan continue to race along, hot on the Griffins' tail. The mall is now in utter chaos.

INT. GRIFFINS' CAR - CONTINUOUS

PETER

(POINTING) Pier 1 Imports.

LOIS

This place has got everything.

INT. MALL - CONTINUOUS

The Griffins' car veers around a grand piano in the center aisle of the mall. The sedan, however, doesn't steer clear in time. The two priests **scream** as the car **hits** it, **flips over**, and begins **sliding forward** upside-down, with its roof on the floor.

EXT. THE OTHER SIDE OF THE MALL - DAY

The Griffins' car crashes through the wall, out into the parking lot, where it **screeches** to a halt.

INT. GRIFFINS' CAR - CONTINUOUS

Lois' fingers are gripping the dashboard so tightly that they're embedded in it (a la Steve Martin in "Trains, Planes and Automobiles"). She pulls one hand loose and then the other.

EXT./ESTAB TOM TUCKER'S HOUSE - DAY

Brian and Stewie stand outside the front door, which has a mailbox next to it that reads "Tucker". Brian rings the bell.

BRIAN

Okay, now be polite, and for god's sake, don't mention anything about his kid's face.

STEWIE

(OFFENDED) Oh my god, shut up, I am always so polite. (GASP) Did we turn the stove off?

BRIAN

(HEARD IT A HUNDRED TIMES) Yes, we turned the stove off.

Stewie **heaves a sigh of relief**. They stand there and wait a beat longer for Tom to answer the door.

BRIAN (CONT'D)

Heh. I hope we don't wind up on the evening news 'cause of this.

STEWIE

(CHUCKLES A BIT, THEN WAITS A BEAT)

You're funny.

Stewie reaches out and fixes the back of Brian's collar. Pats it. There is another beat, then Tom opens the door.

TOM

Ah, Brian. Please, come in.

INT. TUCKERS' LIVING ROOM - A LITTLE LATER

Tom and his upside-down-faced son Jake sit on the sofa, facing Brian and Stewie, who sit on the love seat.

TOM

Can my wife Stacy get you anything?

Tom's wife, STACY, walks by in the background, clearly hung over, wearing a bathrobe and sporting a bed-head.

STACY

Go to hell, Tom.

TOM

Already there, hon.

BRIAN

Yes, well, Mr. Tucker, we're here to talk to you about your son, Jake. It seems he had some vodka at the school dance, and Chris got blamed for it. This whole situation has turned his whole life upside-down face.

Stewie very, very slowly turns and gives Brian a look.

TOM

It's no concern of mine if it's turned his life upside-down face. Jake's a good boy. Aren't you Jake?

JAKE

(SNOTTY) Yeah!

BRIAN

Mr. Tucker--

TOM

We're through here. Get out of my house, Benji.

BRIAN

(GETTING UP) Fine! (MALICIOUS) Say,
tell me: when your freak son throws
up, is it tough to clean the puke OFF
THE CEILING?

TOM

(SELF-CONSCIOUS) It's a little
difficult, yes.

INT. BRIAN'S CAR - A LITTLE LATER

Brain drives.

BRIAN

You know whose fault this is? Yours.

STEWIE

Mine?

BRIAN

Yeah, you were always too easy on
Chris.

STEWIE

Oh, you have got to--

BRIAN

You babied him when he was younger.

STEWIE

Oh, that is so unbe-- You just ran right
through a stop sign. That is so
unbelievably not true. You know, I'm not
the enemy here, it's that carnival boy.

BRIAN

(SIGH) You're right, we have to even
the score.

STEWIE

(EXCITED GASP) I know. I know what we're gonna do-oo. It's so delicious I can almost taste it.

BRIAN

What, what?

STEWIE

Let's plant drugs in Jake Tucker's locker.

BRIAN

Oh, my god, that is delicious!

STEWIE

You really think it's a good idea?

BRIAN

Yes, I think it's a great idea.

STEWIE

See, that's all I really need from you. Y'know? Just a little positive stroking once in awhile. A compliment or two.

BRIAN

Okay, well, there you go.

STEWIE

I mean, for example, if I'm wearing a fresh diaper, just... you know, tell me it looks good.

EXT. NEW ENGLAND ROAD - DAY

Peter and Lois are driving back to Quahog.

INT. GRIFFINS' CAR - CONTINUOUS

Peter looks over his shoulder.

PETER

Well, I think we lost them for good.

LOIS

(SIGH) Thank god. That was quite an adventure.

PETER

All right, this looks like a good spot. (HE STOPS THE CAR) You stay here, Lois. I'm gonna go bury this film and pee on it.

Peter gets out of the car.

EXT. RURAL INTERSECTION - A LITTLE LATER

HIGH SHOT of Lois sitting in the car. WE PAN DOWN to Peter patting the dirt where he's buried the film.

PETER

No one will find this here. I am so clever. That's why they picked me to convince Congress to go to war.

INT. CONGRESS - DAY (FLASHBACK)

Peter stands in the front of the room talking to a room full of CONGRESSMEN.

CONGRESSMAN

There is no just cause for an invasion of Iraq.

PETER

That may be. But what we're all forgetting is, anyone who doesn't want to go to war is gay.

CONGRESSMEN

Well, I wanna go to war. / I wanna go
to war. / Let's go to war. / We should
totally go to war.

DICK CHENEY

(DEFENSIVE) I was the first one who
wanted to go to war!

EXT. CORN FIELD - DAY (PRESENT)

Suddenly, Peter looks up as he hears a sound. From off in the distance, a **bi-plane** appears to be heading straight for him. As it approaches, it lowers its altitude, and does a strafing run straight at Peter. Peter **yelps**, runs from the plane, and dives to the ground, just as the plane whizzes by overhead (A la "North by Northwest").

ANGLE ON the car. The plane lands right next to it and the two priests jump out. They yank the car door open and pull Lois out. Lois **screams** as they grab her, haul her into the plane, and **take off**. As the plane **speeds away**, Peter races back to the car.

LOIS

PETER!!

PETER

LOIS!!

At that moment, a slip of paper flutters to the ground. Peter picks it up. It reads: "BRING THE FILM TO MY RETREAT HOUSE ON THE TOP OF MOUNT RUSHMORE IN THREE DAYS, OR YOUR WIFE DIES -- M. GIBSON. ALSO, BE SURE TO CHECK OUT 'BIRD ON A WIRE', TUESDAY NIGHT ON TBS SUPERSTATION."

EXT. EAST QUAHOG STREET - NIGHT

ANGLE ON Brian and Stewie, who pull up in front of a particularly run-down-looking house.

BRIAN

This place looks like a likely
candidate for a drug buy.

STEWIE

Yes, yes my niggah. (OFF BRIAN'S LOOK)

What? That's street slang for "my
good man."

INT. ABANDONED HOUSE - CONTINUOUS

Brian and Stewie open the door, and walk into a room.

BRIAN

Uh, hi there.

OPPOSITE ANGLE: An incredibly tough, dangerous-looking gang of armed TOUGH GUYS look up from a table covered with narcotics of all types. They simultaneously stand up, and aim their assault weapons at Brian and Stewie.

STEWIE

To use the words of a hacky sitcom
writer: (HIGH, TERRIFIED VOICE) "We're
toast."

THUG #1

What the hell do you want?!

BRIAN

Uh, well, actually, we just, ah,
wanted to buy some crank. And, ah,
well, we saw your coupon in the Sunday
paper. (LAUGHS TOO LOUDLY AND
NERVOUSLY)

The thugs all **cock** their weapons.

STEWIE

Um, you'll have to excuse my friend.
He's mildly retarded.

THUG #2

(LAUGHS) Heh. Hey, I like the one
with the football head.

THUG #3

Yeah, me too!

STEWIE

Really?

EXT./ESTAB. ABANDONED HOUSE - LATER

INT. ABANDONED HOUSE - SAME

Stewie sits on the edge of the table. The thugs are all
seated around him, some on chairs and some on the floor.
They are **laughing** at something Stewie has just said.

STEWIE

Okay, okay. Now, this one's a little
dirty: (LIMERICK RHYTHM) There is a
strange bird called the pelican /
Whose bill can hold more than his
belly can / They say in his beak / He
holds food for a week / But I don't
see how the hell 'e can!

The thugs all **roar with laughter.**

STEWIE (CONT'D)

(WIPING HIS EYES) Oh god, that one
kills me. (BEAT) So, can we have some
of your crank?

EXT./ESTAB. MOUNT RUSHMORE - NIGHT

EXT. MEL GIBSON'S RETREAT HOUSE - SAME

The shot of the house looks exactly like the Frank Lloyd
Wright-esque house from "North By Northwest".

INT. MEL GIBSON'S LIVING ROOM - CONTINUOUS

The interior of the place also resembles the Hitchcock set. Lois sits nervously on the sofa. Sitting in the chair opposite her is MEL GIBSON. He is flanked by the two priests, who watch Lois carefully.

MEL GIBSON

Don't take this personally, Mrs. Griffin. I'm doing this because I have to.

LOIS

(FEARFUL) What are you gonna do to me?

(HOPEFUL) What are you gonna do to me?

MEL GIBSON

I'm not going to hurt you, Lois.

LOIS

Well, now, let's not rule anything out.

MEL GIBSON

As soon as your husband gives me what I want, you're free to go. You see, I'm doing the Lord's work, Lois.

LOIS

(UNENTHUSIASTIC) Oh, that's sexy.

PETER (O.S.)

(COCKY) Anybody home?

LOIS

(OVERJOYED GASP) Peter!

They all turn as we WHIP PAN over to Peter, who stands in the open doorway.

PETER

All right, Gibson, I want my wife
back. Or a woman of equal physical
attractiveness.

MEL GIBSON

Where's the film?

Peter tosses him the film and grabs Lois.

PETER

(LEAVING) Come on, Lois, let's get
outta here.

LOIS

Peter, you're just gonna give him the
film?

PETER

Don't worry, Lois, there's a dog turd
in there. But by the time he finds
out, we'll be long--

MEL GIBSON

(STARING INTO OPEN FILM CAN) There's a
dog turd in here.

PETER

Uh-oh. Lois?

LOIS

What?

PETER

JUMP!

Peter grabs Lois, and **leaps through** the huge picture window
on one wall.

EXT. WOODS - CONTINUOUS

They land with a **crash**, amidst shards of shattered glass. They get up and bolt off into the woods.

INT. MEL GIBSON'S LIVING ROOM - CONTINUOUS

The two priests move to follow, but Gibson stops them.

MEL GIBSON

No, wait! I'll deal with them myself.

Mel pulls a handgun out of his jacket pocket, and uses it to **shoot** the lock off a wall cabinet. He opens it up and we see there's another handgun inside. He grabs that handgun and heads off in pursuit of the Griffins.

EXT. WOODS - NIGHT

Peter and Lois emerge on the other side of the wooded area. They **gasp** simultaneously at what they see off-screen.

PETER AND LOIS' P.O.V. -- We see the tops of the four Rushmore heads from behind (again, matching the "North By Northwest" shot).

LOIS

We're on top of the monument!

PETER

Holy crap!

LOIS

Peter, there's something I have to tell you.

PETER

Lois, if this about you saving a bunch of money on car insurance by switching to Geico, now is not the time.

He grabs her by the hand, and they begin climbing down the face of the monument. When they get partway down the side of Washington's face, a **gunshot** whizzes by them. They look up, and see Gibson with a sinister smile on his face, holding a smoking gun. Gibson starts to climb down.

PETER (CONT'D)

I know this is the wrong time to be
starstruck, (GIDDY) but Mel Gibson is
shooting at us!

Lois moves to climb down farther, but slips, and slides down
Washington's face with a **scream**. She manages to grab onto
the face's lower lip, from which she dangles perilously.

LOIS

PETER!! HELP!!

PETER

Oh man! I'm comin', Lois!

Peter starts to climb down Washington's face, while Gibson
continues to climb down from above, taking occasional **shots**
at Peter. Eventually, Peter reaches Washington's nose. He
climbs down over it, so he's hanging by one hand.

PETER (CONT'D)

Hehehe! Hey, Lois, look! I'm a
booger! Hehehehe!

LOIS

PETER, FOR GOD'S SAKE!!

PETER

Okay, okay! Grab my hand!

Lois grabs his hand with her other hand, and he starts to
pull her up. Suddenly, however, we hear a **click**. Peter
looks up, and sees Mel Gibson standing on the slope of the
nose right above him, his gun aimed at Peter's head. Peter
and Lois **gasp**.

MEL GIBSON

So, Mr. Griffin... This is how it
ends.

PETER

Oh, crap.

VOICE (O.S.)

Excuse me.

Peter and Gibson both look up, and see DEATH standing higher up on the bridge of the nose.

DEATH

I'm sorry. I thought that was Mel Gibson. Boy, it really is a pleasure. Hey, could you do me a huge favor and say hi to my wife?

Death takes out his cell phone, hits a button and hands it to Mel.

MEL GIBSON

Uh, sure. (PUTS HAND OVER PHONE)
What's her name?

DEATH

Sharon.

MEL GIBSON

Hi, Sharon, this is Mel Gibson...
Yeah, for real. (HALF-ASSED) You can take our lives, but you can never take our freedom!... No problem. Here's your husband.

Mel hands the cell phone back to Death.

DEATH

Wow, you just made her day. By the way, it's your time.

Death shoves Mel Gibson in the face. Mel topples over the side of the nose, and **hollers** as he falls far below.

PETER

Wow, thanks, Death.

DEATH

No problem. How's it going, Peter?

PETER

Good, good. Hey, you got married?

DEATH

Yeah, Match dot com. She was the only other dead one. All right, take it easy.

Death moves out of frame.

ANGLE ON the top of the monument. Peter **grunts** as he pulls himself up and Lois with him. They collapse on the ground, with Lois on top of Peter. They face each other.

LOIS

Oh, thank god! Peter, there really is something I want to tell you.

PETER

What's that?

LOIS

I have never been more attracted to you than I am right now.

PETER

Really? Wow... So, I guess this honeymoon was just the kind of excitement our marriage needed, huh?

LOIS

Shut up and let's do it.

They kiss.

EXTREME WIDE ANGLE: We see all four faces of Mt. Rushmore. Peter and Lois are just tiny specks.

LOIS (CONT'D)

(LOVEMAKING MOANS, WHICH LEAD INTO...)

OH, PETER!!

PETER

YES! Wait, you are talking about me, right? You're not talking about Peter Tork?

LOIS

It's all you, honey.

PETER

Sweet. You suck, Peter Tork! You suck! All right, let's keep doin' it.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Brian, Stewie, Chris, and Meg sit watching TV.

INT. NEWSROOM (ON TV)

Tom and Diane sit at the news desk.

TOM

(CLEARLY HUMILIATED) In local news, a Buddy Cianci Jr. High School student has been arrested for possession of drugs. The student has been sentenced to 200 hours of community service, and will not be allowed to watch "Spongebob Squarepants" for a month.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

ANGLE ON Chris and Brian.

CHRIS

Wow, thanks for helping me out, Brian.
You're one of the best dads I ever
had.

BRIAN

No problem, champ. Now go crack those books.

CHRIS

(LAUGHS) All right.

Chris exits.

MEG

So, did you put all the crank in that
kid's locker?

BRIAN

Yeah, as far as I know.

Stewie enters, looking wild-eyed and fanatical.

STEWIE

Holy crap, this stuff is intense!
(SEEING SOMETHING) What's that in
front of me?! Aaa! (SLAPS HIS
FOREHEAD SEVERAL TIMES, THEN LOOKS UP
AND FLINCHES) Aaa! A bee!

Stewie then runs across the room and straight **into the door**,
knocking himself out. A beat, then:

BRIAN

He'll be all right.

END OF SHOW